DAY 3
March 17 Me

- AH Daily

The 3rd Niigata International Animation Film Festival Daily News

さとし

美術監督・池信孝さん「先人の財産を大切にする映像作家 |

第3回新潟国際アニメーション映画祭第2日の16日、レ トロスペクティブ (回顧) 部門として伝説のアニメーション 監督、今敏(こん・さとし)特集が始まった。没後15年のい まも世界中のアニメーション、実写映画、イラストレー ション、ゲームなど各方面に影響を与え続けている今の 全貌を解き明かす。

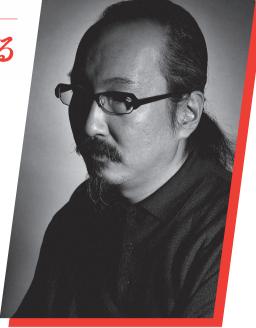
今監督は1963年北海道生まれ。武蔵野美術大学を卒 業後、漫画家を経てアニメ業界に転身。長編映画「パー フェクトブルー」(1997)で監督デビューし、映画「千年女 優」(2001)「東京ゴッドファーザーズ」(03)、テレビシリー ズ「妄想代理人」(04)といったオリジナル作品を発表。 2006年に筒井康隆原作「パプリカ」が公開された。

緻密な画面設計や現実と虚構をシームレスにつなぎ

物語をつづる斬新な演出が高く評価されたが、2010年 8月24日、膵臓がんのため46歳で亡くなった。

今回の特集では4本の長編映画などのオリジナル作品 と、今が原画、演出などで参加した作品の9本を紹介する。 関係者によるトークもあり、16日には今作品に参加し

たアニメーターや美術監督が登壇。今作品のすべての 美術監督を担当した池信孝さんは「自分をずっと起用し てくれたのは師匠がなく色が付いていなかったから」 「先人の作品財産を大事にする映像作家。『スタンダード 映画を見なさい。新しいと思っても元の作品がある。それ を知らないといけない』と話していた」「自分にとって大き な存在。今でも夢に出てくる」などと今監督の思い出を 語った。



Satoshi Kon: 15 Years On: Retrospective Begins



トークに登場した美術監督の池信孝さん(右)

On Day 2 of the Festival (March 16) the retrospective on the legendary animation director Satoshi Kon begins. Fifteen years after his death, Kon's animations, live action movies, illustrations and games continue to exert a global influence.

Kon was born in Hokkaido in 1963. After graduating from Musashino Art University he worked firstly as a manga artist, before turning his attention to animation. Following his directorial debut with Perfect Blue (1997) he directed works of great originality including Millennium Actress (2001), Godfathers (2003) and the TV series Paranoia Agent (2004). His adaptation of Yasutaka Tsutsui's novel "Paprika" was released in

He was widely acclaimed throughout his career for meticulous screen design and innovative direction that weaves fiction and

reality into a seamless story. He died of pancreatic cancer on August 24, 2010, at the age of 46.

There are nine of his works presented in the retrospective: four original feature-length films and other works in which he was involved as an original artist or director.

The program also includes a panel discussion on March 16 of animators and artists who worked with him. Nobutaka Ike was in charge of all art direction in Kon's work. "The reason he kept asking me", Ike said, "was because I was not associated with any particular style. That meant that I could value the work of those who have gone before me. He would say: 'look at a normal film. Even if it looks like a new work, you can see that it builds on something earlier. You have to recognise that". "I still dream of that", Ike added

切り絵表現の工夫重ね 独自スタイルを確立

「クラリスの夢」グート・ビカーリョ、フェルナンド・グティエレス監督インタビュー

現さに削速



「挑戦した作品」と語るグート・ビカーリョ監督(右)と Director GUTO BICALHO (right) and FERNANDO GUTIERREZ say the film was a challenge.

Establishing your own style with cut-outs:

Clarice's Dream directors Fernando Gutierrez and Guto Bicalho

Feature-length film Clarice's Dream from Brazil tells the story of a young girl overcoming the sadness of losing her mother. It is an ambitions joint direction, in which cut-out images were reproduced with digital

DN(Daily News): As joint directors, how did you approach the work?

Bicalho: We divided our roles. I was in charge of story and art, and Fernando was in charge of music, animation, and editing

DN: How did that work?

Gutierrez: I have a daughter with the same name as the main character. But unlike Clarice, my daughter still has her mother, so the situation as different. But I wanted to make a work with a girl as the main character, so I talked to him (Bicalho).

DN: Clarice and her father don't have many lines to speak.

Bicalho: If we could make the images expressive enough, we wouldn't need many words. That was the approach we adopted in this work

DN:That's why you used cut-out images?

Bicalho: For various reasons, this was the only method we could choose. At first it was quite constraining, but when we started thinking about it, it became a central element of our style. I don't think I could have expressed the personality of the characters in two-dimensional and hand-drawn anime

DN: What are your thoughts on being nominated for the competition?

Gutierrez: All of the works nominated will attract a lot of attention, so we are just glad to be nominated among them.

DN: And your message to the audience?

Bicalho: Firstly I would like to thank our production team. I think everybody who sees the film will have their own interpretation, and that's a good thing for a movie.

Gutierrez: "I would like to hear what people who come to the festival have to say about the films, and I would like to deepen our exchange. I hope you will come and see our films.'



クラリスの夢 Clarice's Dream

ブラジル/Brazil/2023/83min/監督:グート・ビカーリョ、フェルナンド・グティエレス Director:GUTO BICALHO, FERNANDO GUTIERREZ

「クラリスの夢」は、母親を失った悲しみを乗り越える、才気あふれる少女の 物語。友情、仲間の大切さ、そして私たちが日々気づかぬうちに経験している 多くの美しさを描いた映画である。

"Clarice's Dream" tells the story of an extremely creative girl who goes through the process of overcoming the loss of her mother. It is a film that speaks of friendship, companionship, and the many beauties that surround us every day, often unnoticed.

18日 16:40~18:04 新潟市民プラザ 18th 4:40 PM~6:04 PM at Niigata Citizen Plaza

本日上映される作品の 中から3本を紹介する。

We are proud to present three of the films that will be screened today

Screening of Feature Film Competition



ボサノヴァ~撃たれたピアニスト

They Shot the Piano Player スペイン・フランス・オランダ・ポルトガル Spain, France, Netherlands, Portugal / 2023 / 103 min / 監督:フェルナンド・トルエバ/ハビエル・マリスカル Director:Fernando Trueba/Javier Mariscal

10:00~11:43 T・ジョイ 10:00 AM - 11:43 AM at T-JOY 次回18日 10:00~11:43 新潟市民プラザ Next 18th 10:00 AM~11:43 AM at Niigata Citizen Plaza

1970年代、ブエノスアイレスでのツアー中に失踪を遂げた天才ピアニスト、テノーリオ・ジュニ オルの謎を追う。そこから見えてきた悲劇とは。

The piano genius Tenorio Junior disappeared while on tour to Buenos Aires during the 1970s. From there the tragedy unfolds.

© 2022 THEY SHOT THE PIANO PLAYER AIE FERNANDO TRUEBA PRODUCCIONES CINEMATOGRAFICAS, S.A. –
JULIÁN PIKER & FERMÍN SL – LES FILMS D'ICI MÉDITERRANÉE –
SUBMARINE SUBLIME – ANIMANOSTRA CAM, LDA – PRODUCCIONES TONDERO SAC. ALL RIGHTS RESERVED.

世界の潮流



アジアの風 Wind of Asia

雄獅少年/ライオン少年 I Am What I Am

中国/China/2021/104min/監督:ソン・ハイポン Director:Haipeng Sun

> 10:00~11:45 T・ジョイ 10:00AM~11:45AM at T-JOY

貧しい少年チュンは、ある日同じ名前の少女チュンから、獅子頭を譲り受けた。チュンは お調子者のマオと食いしん坊のワン公を 誘い、獅子舞バトル大会出場を決意する。

One day, the poor boy Juan (Liu Jiajuan) receives a Lion's Head from a girl of the same name. The boy Juan invites the sloppy Mao and the gluttons Wang, and they decide to enter a Lion Dancing battle tournament.

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戦争と平和 War and Peace サリーム Saleem

ヨルダン/Jordan/2023/90min/ 監督:シンシア・マダナット・シャライハ Director:Cynthia Madanat Sharaiha

11:30~13:00 新潟市民プラザ 11:30 AM - 1:00 PM at Niigata Citizen Plaza

これまではあまり多くの長編が作られてこな これは、はのようといる実施が非んだ話題作は、女性監督のシャライハ氏が冒険を軸に少年の視点から本当の幸せとは? 宝物とは なにか?を語りかけます。

| コンペ作品星取表 Star Chart of Competition Entries | 月刊誌『アニメージュ』ライター 鈴木長月 Writer for the monthly magazine "Animage" Chogetsu Suzuki | 前東京国際映画祭ディレクター 矢田部吉彦 Festival Programmer Yoshi Yatabe | ジャーナリスト マッ ト・シュライ Press Matt SCHLEY | 法政大学准教授 スティービー・スアン Associate Professor at Hosei University STEVIE SUAN |
|--|---|---|---|--|
| ワールズディバイド The Worlds Divide | *** | *** | *** | **** |
| コメント Comment | 宮崎駿への愛がダダ洩れ。「好き」を独力で 具現化した情熱には感服も、やや物足りなさも。 He can't contain his love for Hayao Miyazaki. It's a work of passion; it is admirable, but also somewhat insufficient. | 壮大なスケール感に惹き込まれ、アジアや日本を感じさせるイメージにも親近感を抱く。 A work on an epic scale draws you in, with the familiarity of its Japanese and Asian inspired images. | 絵を一人で作ったとは信じられないほど美 しい。ストーリーは若干スター・ウォーズ等の コピーみたいな感じ。 Solo animation that puts many larger productions to shame. Star Wars-inspired narrative doesn't rise above its influences. | 少人数で見事な世界観とアクションアニ メーション表現を達成。 Impressive feats of action animation and worldbuilding, especially given its small team. |
| バレンティス Balentes | *** | *** | *** | *** |
| コメント Comment | 墨絵の無声映画のような技法は挑戦的も、 物語が平板で感情移入しづらい。もっと抑揚を。 Using ink painting like in a silent movie is a bold attempt, but the story is flat and difficult to empathize. It needs more intonation. | 純真さを踏みにじる戦争の残酷さを、ミニマルにして繊細な美しさで見事に描くアート作。 A brilliant story with minimalist and delicate imagery depicting the cruelty of war and the destruction of innocence | 美しくて悲しい詩のような映画。映画のリズムに乗るのに数分かかるがそれだけの価値はある。 A film that feels like a beautiful yet tragic poem. Takes a bit to get into its rhythm but worth it. | 初期映画を思わせる優雅で厳かな白黒映像。 Elegant black-and-white imagery evokes early cinema with an austere style. |
| ペリカンブルー Pelikan Blue | **** | *** | *** | *** |
| コメント Comment | おバカな青春譚を装った驚愕の実話ドキュメント。空気感匂いたつ軽快な編集もおしゃれ。 This is a shocking story disguised as a silly youth tale. It has a stylish, light editorial touch. | 犯罪に走ってしまった青年たちの肉声に驚かされる、非常にユニークなノンフィクション。 Three young friends tell their own story of how they got caught up in a crime in this surprising and unusual non-fiction. | ハンガリーの歴史における過渡期の魅力的な実話。もっとゆるい時代に生きたいと思わせてくれた。 A fascinating true story from a transitional period in Hungarian history. Made me want to go back in time to a freer age. | 自由と詐欺の境界を、抑圧時代に描き出す。 An exploration of the border between freedom and fraud in a restrictive era. |



背負った殻の渦は輪転する人生のよう 「かたつむりのメモワール」アダム・エリオット監督インタビュー

は8カ月くらいだけで3年の時間

The shell on your back will carry **you away:** Director Adam Elliot in conversation.

"Memoir of a Snail" is a frame-by-frame animation of immense skill that took director Adam Elliot eight years to make. This surprisingly moving story won the Crystal Prize (Grand Prix) at Annecy. We interviewed Adams online before he set out for Japan.

DN(Daily News): How do you feel about winning such accolades from around the world? Adams: I am really relieved that after spending eight years on it, it can bring a smile and a

tear to people around the world. DN: How did the idea come about?

Adams: I have a friend who was bullied and very withdrawn as a child, but who leads a full and contented life as an adult. Thinking about how he grew as a person was what started the story. The other thing was that my parents were compulsive hoarders, so when my father died our house was just overflowing with stuff. That got me thinking about how people just accumulate things and never throw them away.

DN: What about using the snail as the subject?

Adams: I've been interested in snails since I was a kid; the way they withdraw into their

shell when you touch them, and that's what Grace does when somebody touches her heart. The shell protects you, but it's also a whirlpool, that when you look into it, makes you feel that your life is spinning.

DN: Tell us about the 8 years it took to make.

Adams: Eight years was what it took to develop the concept and obtain investment. The script alone took three years and 16 rewrites. The production itself took about 18 months.

DN: A lot of films address subjects such as disability and poverty, or oppression of minorities Adams: I don't see it as a disability, but as an imperfection. I see imperfection as something that everyone has, and in that sense we are all in the same position. There is a part in the film where the Japanese kintsugi metal craftsmanship appears, but when you use kintsugi on an object, it doesn't mean that the object is broken.

DN: What message would you like to give to your audience in Niigata? Adams: I hope that the film will touch your emotions...I want you to laugh and cry so that at the end you'll

かたつむりのメモワール Memoir of a Snail

オーストラリア/Australia/2024/94min/監督:アダム・エリオット Director: Adam Elliot

カタツムリ集めが心の拠り所である孤独な少女グレースが、奇妙な女性 ピンキーとの友情を通して希望を見出していく様子を描く、驚きとユーモア、 そして感動のクレイアニメーション。

Grace Pudel, a lonely misfit, collects ornamental snail. she battles anxiety. Hope arises through her bond with Pinky. Memoir of a Snail is a heartfelt, humorous tale of finding confidence.

19日 13:50~15:24 新潟市民プラザ 19th 1:50PM~3:24PM Niigata Citizen Plaza

にいがた映画祭めし

ファーム テーブル スズ FARM TABLE SUZU

季節の食材使った7種類の総菜が楽しめる弁当

(Recommended Food and shop)

会場マップ|MAP 古町ルフル広場 ゆいぽーと アニメ・マンガ学部 Kaishi Professional NEXT21 新潟市民プラザ 佐渡汽船

操件通 新潟市役所 萬代橋 Bandai Bridge 至新潟空港 白山神社 新潟日報メディアシップ 日報ホール 新潟県民会館 o Media Ship 万代シテ Bandai City T・ジョイ /ネ・ウインド 専 万代口 Bandai Exit 前回の「映画祭めし+」が、

アーカイブページから見られま<mark>す</mark>

us articles can be viewed he archive page.

※価格は消費税10%込み Price includes 10% consumption tax

side dishes made with seasonal ingredients.

SUZUプレート SUZU Plate

三世代が楽しめるファミー世代が楽しめるファミーリーレストランをコンセプトに、店内とほとんど変わらないメニューが弁当として販売される。お薦め弁当は、SUフリート(1650円)も、雪下ニンジンや山菜の野菜を直接仕入れる。現在で、季節の食材を使った料理を用意している。お薦め弁当は、SUフリプレート(1650円)も、雪節の食材を使った料理を用意している。お薦め弁当は、SUフレート(1650円)も、雪節の食材を使った料理を用意している。お薦め弁当は、SUフレート(1650円)も、人気だ。店では料理の他にお酒が楽しめる。

With the concept of being a family restaurant that can be enjoyed by three generations, the menu, which is almost the same as in the restaurant, is sold as bento boxes. They are particular about using ingredients from Niigata Prefecture, directly sourcing seasonal vegetables from local farmers. Currently, they offer dishes using yuki-shita carrots and urui (mountain vegetables). The recommended bento is the SUZU Plate (¥1650), where you can enjoy seven types of side dishes made with seasonal ingredients. The Niigata Tonteki Grill Bento (¥1650), made with locally produced pork, is also popular. In addition to food, the restaurant also offers alcohol.

新潟市中央区八千代2-5-7 ビルボードプレイスBP2 2F 電話 025-240-4777 営業時間 全日11:00~21:00 (料理L.O. 20:00 ドリンクL.O. 20:00)/1月1日定休

Niigata City, Chuo Ward, Yachiyo 2-5-7, Billboard Place BP2, 2F Tel: 025-240-4777 Business hours: 11:00AM-9:00PM every day (last order for food 8:00PM, last order for drinks 8:00PM)/Closed on January 1

What's NHGATA

③二人のレジェンド **3** Two Legends.

革新的たスタジオに贈る大川博賞、優秀たクリエイターに贈

る蕗谷虹児賞が今年も決まりました。本映画祭を象徴する2人は

る路谷虹児貴か学年も決まりました。本映画祭を象徴する2人はどんな人物なのでしょうか?
大川博は新潟市西蒲区出身で、東映の初代社長として経営の才を発揮した人物です。1956年には東映動画(現東映アニメーション)を設立し日本で初めて大規模なスタジオを経営、日本初の長編カラーアニメ「白蛇伝」をプロデュースしました。 蕗谷虹児は新発田市出身で、大正から昭和にかけての挿絵画家です。モダンな女性画で一世を風靡し、短編カラーアニメの監督も 移めました。虹四の詩碑がホテルイタリア軒の略に立っています。

務めました。虹児の詩碑がホテルイタリア軒の脇に立っています。 2人はともに日本のアニメ産業・クリエイターのルーツなのです。

The Okawa Hiroshi Prize, awarded to innovative studios, and the Fukiya

The Okawa Hiroshi Prize, awarded to innovative studios, and the Fukiya Koji Prize, granted to outstanding creators, have been chosen again this year. Who are the two figures that symbolize this film festival? Okawa Hiroshi was born in Nishikan Ward, Niigata City, and demonstrated his remarkable managerial skills as the first president of Toei. In 1956, he established Toei Doga (now Toei Animation) and became the first in Japan to manage a large-scale studio, producing Japan's first full-length color animation film, The Tale of the White Serpent. Fukiya Koji, born in Shibata City, was an illustrator active from the Taisho to Showa eras. He made a name for himself with his modern depictions of women and also served as a director for short color animations. A monument bearing Fukiya's poem stands beside the Italia Ken Hotel. Both figures represent the roots of Japan's anime industry and its creators.

NIIGATA SKY BARは本日お休みです。

NIIGATA SKY BAR is closed today

■協賛:中華人民共和国駐新潟総領事館、株式会社コアシステムズ、ウェルコムデザイン株式会社、株式会社デンソーウェーブ、株式会社ウィザップ、

南口 South Exit

JR新潟駅 Niigata Sta.

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